

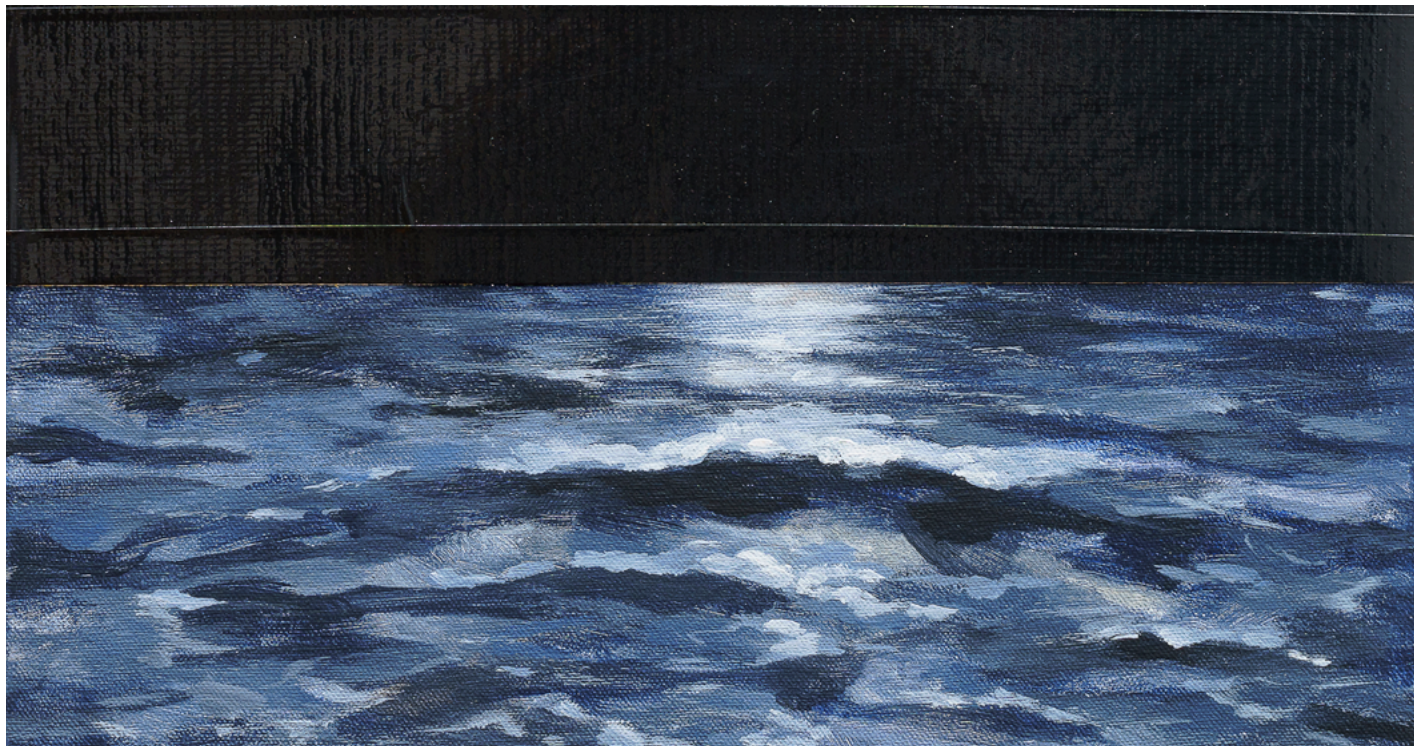
## jaime lauriano

eu estou aqui com  
toda minha gente

nara roesler rio de janeiro

opening october 23, 6–9pm

exhibition october 23 – december 20



Jaime Lauriano, *Untitled #1 (série O sobrado de mamãe é debaixo d'água)*, 2025 [detail].

Nara Roesler is pleased to present *Eu estou aqui com toda a minha gente* [I Am Here with All My People], Jaime Lauriano's first solo exhibition at the gallery's Rio de Janeiro outpost. Featuring 12 works, most of which are previously unseen, the exhibition includes a critical essay by Ademar Britto. The exhibition title is taken from the song *A Força da Jurema* (*The Power of Jurema*), recorded in 1973 by the group Os Tincoãs. The song evokes ideas of healing and the orixás, and pays homage to Oxum. During the exhibition, in late November, the gallery's publishing house will launch the publication *Jaime Lauriano – Mapeamentos*, the first monograph dedicated to the artist, published by Nara Roesler Books, including essays by Tadeu Chiarelli, Keyna Eleison, and Sylvia Monasterios.

One of the new works included in the exhibition features four objects from the Pencas series, comprising brass sculptures

suspended from leather straps with brass rings. The new sculptures take the forms of jatobá seeds, cowrie shells, an ogó of *Exu*, bells, *agogós* (double bells), *quartinhas* (small ritual jars), *alguidar* bowls (ceramic offering dishes), mugs, *pemba* chinks (sacred chalk used for inscriptions), pipes, and gourds—elements from the ritual practices of Candomblé and Umbanda—thus creating a kind of offering to Afro-Brazilian culture and its enduring resistance throughout Brazil's history. In this body of work, Jaime Lauriano evokes the creole jewelry of the 18th and 19th centuries, considered part of Bahia's heritage and Afro-Brazilian culture, as symbols of Black resistance under the slave regime—among the oldest Afro-descendant artistic expressions in the country.

Maps, a recurring interest in Lauriano's practice, are present in the work *A new and accurate map of the world: democracia*

*racial, êxodo, genocídio e invasão* (2025), comprised of two drawings in white penna and dermatographic pencil on black cotton, each measuring 150 × 170 cm. This series recreates, based on historical maps and nautical charts, one of the most emblematic scenes of modern history: the navigations and the “discovery” of the New World. However, unlike original maps that often featured vivid colors to celebrate newly explored territories, Lauriano adopts a visual reduction—white on black—reinterpreting the first representation efforts tied to the exploitation of timber and indigenous labor, the earliest labor force in what would later become the nation-state. The artist counters the idyllic imagery of ancient maps by inscribing terms such as “invasion,” “ethnocide,” “racial democracy,” and “cultural appropriation”—extracted from books that shaped Brazilian historiography.

The painting *Entradas em Minas Gerais* (2025) is part of Lauriano’s research, initiated in 2022 on the critical revision of historical paintings that helped shape Brazil’s official memory. In revisiting academic images produced between the late 19th and early 20th centuries, the artist sensed that colonization was often “consistently presented in idealized form, transformed into a heroic, civilizing gesture,” while “the presences, resistances, and experiences of Afro-Indigenous violence were systematically silenced.”

Lauriano states: “My interest lies in questioning that operation, dismantling its celebratory logic, and transforming historical painting into a counter-monument: no longer a place of consecration but a field of dispute, friction, and reflection.” He “empties” the painting of its figures, leaving only the landscape. On this depopulated surface, he applies a profusion of stickers that evoke both colonial violence and Afro-Indigenous resistance. On the frame itself, he installs miniature figures reenacting battles between colonial soldiers and entities from Afro-Brazilian religiosity, such as Zé Pilintra. “Thus, the past does not return as a pacified myth, but as a symbolic field of conflict in which painting becomes a contested territory.”

Another new series, created especially for the exhibition, titled *o sobrado de mamãe é debaixo d’água* (Mommy’s House Is Under Water), the series originated from a photograph the

artist took at Copacabana Beach. Here, Lauriano returns to the landscape genre, but with a novel approach, distancing himself from the conflict-driven imagery present in his earlier work.

“The focus now is the exploration of visual tensions between fields of color, created through a variety of materials. The sea of Rio de Janeiro is not only a backdrop but a conceptual point of departure. My decision to immerse myself in its waters relates to this series’ debut in my solo show in the city, but above all to my fascination with the complex history carried by transatlantic waters. They bear witness to a past of colonial violence and suffering, yet they are also the routes that brought the rich African legacies that have profoundly shaped Brazilian culture and identity over time,” he explains. Lauriano affirms: “The series *O sobrado de mamãe é debaixo d’água* positions itself, therefore, as a poetic celebration of the resilience and richness of Afro-Brazilian culture and its ability to flourish and resist, transforming pain into history and struggle.”

#### about jaime lauriano

Through videos, installations, objects, and texts, Jaime Lauriano (b. 1985, São Paulo) revisits the symbols, images, and myths that shape Brazil’s collective imagination, subjecting them to critical propositions that reveal how colonial structures of the past resonate in contemporary necropolitics. His work addresses forms of daily violence that traverse Brazilian history since its Portuguese “discovery,” focusing particularly—and with urgency—on racialized individuals. In this context, Lauriano engages with the historical traumas of Brazilian culture by mobilizing images and discourses drawn from a wide array of sources—official ones like state propaganda and media, and extra-official ones like viral videos of lynchings shared online.

His critique spans macro-politics of official power spheres to the micro-politics of everyday life. Lauriano considers trauma not only in its temporal dimension but also spatially, deploying mapping strategies to question colonial territorial disputes and constructions. Another crucial dimension of his work is its connection to African-derived ancestral religions. The artist employs signs and symbols from these rituals—such as white penna used in his maps—understanding how the religious sphere was central to enslaved peoples’ resistance, serving as a domain for maintaining ties to ancestral territory.

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Jaime Lauriano lives and works in São Paulo. His solo exhibitions include: *Why don't you Know About Western Remains?*, Nara Roesler (2024, New York, USA); *Aqui é o Fim do Mundo*, Museu de Arte do Rio (MAR) (2023, Rio de Janeiro); *Paraíso da miragem* (in collaboration with Silêncio Coletivo), Kubik Gallery (2022, Porto, Portugal); *Marcas*, Fundação Joaquim Nabuco (Fundaj) (2018, Recife, Brazil); *Brinquedo de furar moletom*, Museu de Arte Contemporânea de Niterói (2018, Niterói, Brazil); *Nessa terra, em se plantando, tudo dá*, Centro Cultural Banco do Brasil (CCBB-RJ) (2015, Rio de Janeiro); *Impedimento*, Centro Cultural São Paulo (CCSP) (2014, São Paulo). He has also participated in group exhibitions such as *El Dorado: Myths of Gold* at Americas Society (2023, New York), the 37th Panorama da Arte Brasileira (2022, São Paulo), and the 11th Bienal do Mercosul (2018, Porto Alegre). His works are held in institutional collections including Fundação Joaquim Nabuco (Recife), Museu de Arte do Rio (MAR), Museu de Arte de São Paulo (MASP), Pinacoteca do Estado de São Paulo, and Schoepflin Stiftung (Lörrach, Germany).

**about nara roesler**

Nara Roesler is one of Brazil's leading contemporary art galleries. Representing influential Brazilian and Latin American artists since the 1950s, as well as emerging voices engaged with those traditions, the gallery champions consistent curatorial innovation and maintains high standards of production. Since its founding in 1989 by Nara Roesler, the gallery has developed a selective and rigorous exhibition program in close collaboration with its artists, launched the Roesler Hotel platform for curatorial projects, and supported its artists beyond gallery walls through partnerships with institutions and curators. The gallery expanded its exhibition space in São Paulo in 2012 and opened new venues in Rio de Janeiro (2014) and New York (2015), continuing its mission to provide its artists with the strongest possible platform for presenting their work.

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